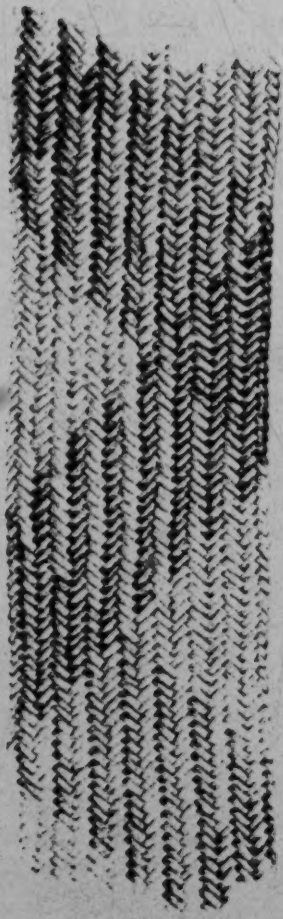
1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23



30/
285

(*a*) *Dende* or ear-pendant (*b*) Belt of plaited cane

PLATE IX [facing p. 44]

1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23

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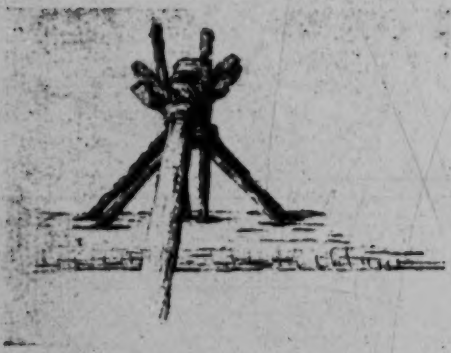
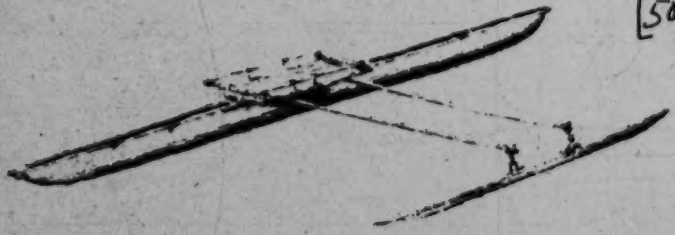


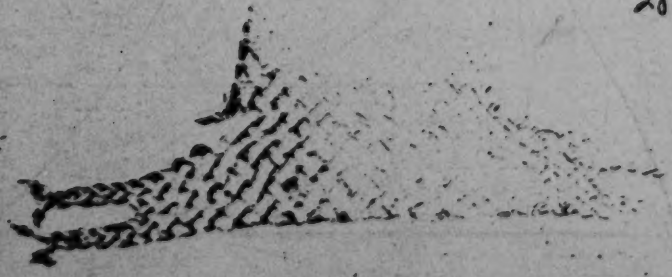
(*a*) Attachment of Outrigger to Pole

[501]



(*b*) Canoe. Up to 40 feet long

285



(*c*) *Tava* or Coco-nut Mat [facing p. 74]

PLATE XV

1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23



287 dried forms a coarse but tough material. The typical club is an elongated pebble (*kini*) with incised criss-cross lines [467] (*jari*). The work is done by women, who make a common practice of withdrawing beyond the edge of the village, ostensibly to remove the annoyance of the loud continued tapping. The decoration—of which examples have been 287 depicted elsewhere—is the artistic prerogative of women. 531 It is executed in red and black. The red is a vegetable dye; the black is lamp-black obtained by burning a resinous gum called *ongo*. This, placed in a small receptacle, is lighted and covered with a large inverted fragment of pottery. The burning *ongo* gives off a heavy aromatic smoke and the soot is deposited on the under-surface of the pot. A little water is subsequently added and the black pigment is mopped up out of the pot with a sponge of grass and squeezed into a fragment of coco-nut or a cockle-shell, which is to serve as palette. Using for brush a tuft of frayed betel husk, the painter works quickly, confidently, and often carelessly. The workmanship is, as a rule, exceedingly crude, but the decorative effect is excellent, being somewhat enhanced when the garish colours are softened by a distant view and a shade of dirtiness.

285 *Pandanus Mats* (*Ohi*). The broad leaves of the pandanus are sewn by women into mats. The minute prickles on edge and midrib are shaved off and the whole leaf is rubbed with those detergent leaves that serve the native for sandpaper. This is said to hasten their drying and to ensure their flexibility. When dry they are sewn together in two complete layers with a partial transverse layer of narrower strips between them. The finished mat, together with a plain block [513] of wood for pillow, constitutes the Orokaiva's bedding.

*Coco-nut Mats* (*Tori*). The mat for outdoor use is made of coco-nut leaf. A frond is split down the midrib and the leaves of either side are then woven neatly together to form a mat for which the halves of the split midrib form the side borders.

At the wider end of the mat two small appendages called *tougoro* ('ears') stand out from either side. They are formed by plaiting the leaves which pass below the end of the mid-

1:Williams E,G-5 (1923-1925) 1930
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285 rib, and amount to a neat and ingenious way of disposing of the tag ends. Equally neat and ingenious is the suggestion made in an early *Annual Report*. 'Some of them [coco-nut mats] are even provided with appendages near the head of the mat, which is cut square across, resembling sleeves in outline. This is for the arms to rest on.'[1] The Orokaiva, however, does not lie on his back or his belly with a cruci-

285 516

FIG. 16. Orokaiva and Waria Patterns of *Kambije* up to 2 ft. long.

form outstretching of the arms; and until this posture has been actually recorded, the above suggestion, like many more weighty ones in anthropology, must remain unsubstantiated.

285 *Leaf Basketry.* There is no genuine basketry among the Orokaiva: the *kambije* hardly deserves the dignity of the name. It is made on the same principle as the mat *tere*, viz. by splitting part of a coco-nut frond down the midrib and by weaving the leaves together. The two halves of the midrib are now made to constitute the mouth of the bag or basket, which opens or closes like a Gladstone bag. Imported from the river Waria comes a larger and better-made example which has become fashionable on the Gira and the Mambare. In the smaller, which is the usual Orokaiva form, the plaited tag ends of leaflets become appendages to the top of the *kambije*, near its mouth, and are called *tengere* or 'ears' (Bin. *dengoro*). In the Waria style they appear at the bottom of the basket and are called *jimi* or 'tails'.

285 482 *The Cane Pig Basket* (*Kakate*). A kind of litter is devised for carrying pigs on long journeys. The pig is first bound and laid on the ground. Two hoops of cane are fitted over it, to ensure that they are of the right size, and then each hoop is made the frame of a strong rough network of split cane. The two fabrics are finally bound together with the

[1] *Annual Report*, 1893–4, p. 5.

1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23



pig inside, enclosed as if in a made-to-measure basket. It remains questionable whether the pig travels more comfortably thus than in the normal way with its feet tied to a pole.

*Plaiting.* Belts are made by men with very thin strips of cane. Several effective patterns are done in yellow and black of which I have recorded only the commonest one (*vide* Plate IX). Belts and armlets or leglets are made from a species of brown creeper fibre, plaited very closely into bands of varying width.

*String and Rope.* String such as is used in making small fish-nets is made by women. They tease out pandanus fibre and roll it on the thigh. Rope, e.g. for pig-nets, is made by men from pandanus.

*Woodwork.* Wooden bowls (*teva*) are cut out of blocks of soft wood. The work is done with a light adze and the surface is smoothed with sandpaper leaves. The finished article is a light boat-shaped vessel, with or without a handle at one end; though entirely without ornament, it sometimes possesses a graceful outline. These *teva* are often made by men who appear to be experts, and they make the nearest approach to the stock-in-trade of a specialist.

The carving of hard-wood into lime spatulae has been already mentioned (p. 66). With somewhat rare exceptions such carving is inferior or careless; and in many cases scratching would be a better word.

### *Weapons*

*Spears.* The principal weapon is the spear, of which several varieties are distinguished.

(1) The ordinary pig-spear (*o-ki*) is made of black palmwood (*koropa*). It is heavy and long—often about 12 feet. The section towards the point is half oval, and there are two sets of barbs.

(2) The fighting spear (*ovoro*) is much lighter and only about 9 feet in length. It is made either of *koropa* palm or of a reddish hard-wood (*kimana*) which takes a high polish. The section toward the point is approximately square; there are four sets of barbs, often well cut; and some distance below